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# CONCERTS AT THE UNIVERSITY

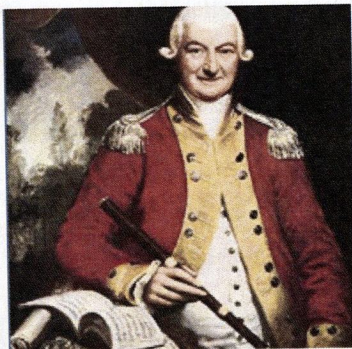
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Spring - Summer 2019

Tuesday 12 February 2019

1.10pm

Reid Concert Hall



## *Reid Memorial Concert*

Annemarie Klein · recorders

Eric Thomas · theorbo

Tom Wilkinson · harpsichord

Programme of works by DIEUPART, VISÉE,  
GENERAL JOHN REID, J.C. BACH and BARSANTI.



THE UNIVERSITY of EDINBURGH  
*Edinburgh College of Art*

## Death in London

### Première Suite

#### Ouverture – Allemande – Courante – Sarabande – Gavotte – Menuet – Gigue

Charles Dieupart (after 1667-c.1740)

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### Prélude en la mineur

#### Chaconne en la mineur

Robert de Visée (c.1655 – 1732/33)

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### Solo VI

#### Larghetto – Allegro – Aria Andante – Minuet

John Reid (1721-1807)

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### Fugue (from Sonata in C minor)

Johann Christian Bach (1735-1782)

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### Sonata seconda

#### Adagio – Allegro – Largo – Presto

Francesco Barsanti (1690-1775)

**Dieupart** is first recorded in London in 1703, where he was involved in concerts and operatic performances, in particular as a harpsichordist and violinist. Shortly before his move to England, he composed his most famous works, the *Six Suites de clavessin*. Part of their fame is due to the fact that Johann Sebastian Bach copied them and they supposedly inspired his *English Suites*. They were published in two versions, for harpsichord solo and for melody instrument and continuo, both arranged by the composer himself. All six suites begin with an overture, followed by six dances; Dieupart was the first French harpsichord composer to write such a fixed number and sequence of dances, and to place an overture at the beginning of each suite. Thematic links are common in his suites. In this suite, this is particularly noticeable in the allemande and courante. The original instrumentation of this particular suite is voice flute and continuo, the *flûte de voix* being a tenor in *d*. In the first published edition, the solo harpsichord part contains substantially more written-out ornaments than the recorder line, and they form the basis of the *agréments* in today's performance.

AK

The origins of **Robert de Visée** are unknown, with the first mention of him being made in 1680 by fellow guitarist and theorbist La Gallois, around the same time he became a chamber musician to King Louis XIV. His career at court seemed to be a great success with him regularly being called to amuse the dauphin, playing at his bedside in the evenings and regularly performing with other court musicians including harpsichordist Jean-Baptiste Buterne, viol player Antoine Forqueray and flautists Philibert Delavigne and René Pignon Descoteaux at the gatherings of Mme de Maintenon. In 1709 he was given the post of singer

in the royal chamber before being given the formal position of guitar teacher to the king in 1719, though he had been giving Louis XIV instruction since 1695. De Visée published works for guitar and theorbo, with works for the baroque lute surviving in manuscript. The pieces performed today are taken from the Saizenay manuscript, compiled by Jean Etienne Vaudry, a French amateur lutenist who was a pupil of lutenist Guillaume Jacquesson and later de Visée and contains virtually all of his music for baroque lute and theorbo. Robert de Visée exploits the theorbo's sonority, applying the style 'brisée' cultivated by earlier French lutenists to the theorbo.

ET

**General Reid** studied law at the University of Edinburgh before joining the British army in 1745. His intentions to settle in New York State were thwarted by the American War of Independence (1775-82) and instead he moved to London, where he eventually died in 1807. He was renowned for his flute playing both in the salons of London and Edinburgh, and he also composed. Amongst a number of minuets and marches, he wrote two sets of six sonatas for flute published in London in 1756 and 1762 respectively. His compositions include both English and Scottish influences, and the latter can be heard in particular in the first movement in the form of Scotch snaps. The music department at the University of Edinburgh, the Reid School of Music, is named after him, thanks to his endowment that led to the creation of the faculty in the nineteenth century. The Reid Memorial Concert, given annually on a date near his birthday, 13 February, always includes music by the General himself.

AK

**Johann Christian Bach** was the youngest son of Johann Sebastian, and was aged just fifteen when his father died. Had J. S. lived on, it is hard to imagine that he would have approved of all of J. C.'s personal and professional choices: he moved to Italy and became a catholic; he also composed several operas. At the age of twenty-seven he moved to London and established himself as a leading musical figure in England. Charles Burney later wrote that '[a]fter the arrival of John Chr. Bach in this country, and the establishment of his concerts all the harpsichord makers tried their mechanical powers at piano-fortes'. J. C. Bach established his concerns largely by performing on the newly-invented pianoforte and publishing music for the instrument. Often, this exploits the capacity for dynamic variation which gave rise to the name 'pianoforte'. A natural businessman (like his half-brother Carl Philipp Emanuel), J. C. ensured that the music was published as being suitable for the harpsichord as well as the pianoforte. The fugue performed today obviously harks back to his father's music, but also seems to anticipate the High Classical fugues of Mozart (whom J. C. knew and influenced).

TW

**Francesco Barsanti** was an Italian flautist, oboist, recorder player and composer from Lucca who spent most of his life in London. Journeying to England in 1714 with Francesco Geminiani, he played flute and oboe in the orchestra at the Italian opera at the Haymarket, and published several instrumental compositions. He moved to Edinburgh in 1735 but due to the financial difficulties of his employer, the Edinburgh Musical Society, he returned to London in 1743 with his Scottish wife. Nevertheless, his time in Edinburgh left a mark on his musical output as demonstrated by his arrangements of Scots tunes. This sonata is taken from a set of six published in London between 1724 and 1727; they undoubtedly owe some of their popularity to their idiomatically-written recorder line and their rediscovery and subsequent publication by Walter Bergmann in the mid-twentieth century.

AK

Originally from Luxembourg, **Annemarie Klein** has an undergraduate music degree from the University of Edinburgh, and a postgraduate degree in recorder performance with distinction from Lemmensinstituut in Leuven, Belgium. Recent performance highlights include recitals with keyboard players David Gerrard and Dorien Schouten as well as soprano Sally Carr, and with ensembles Musica Mundana (with Eric Thomas, lute and theorbo), the Spinacino Consort (with Elizabeth Wilson, mezzo-soprano, Claire Horacek, viol, and Eric Thomas, lute) and Atelier 32:44 (with Ward Ginneberge, accordion). In the past year, she has also performed a programme of Vivaldi solo concertos with Ensemble Ad Libitum in Luxembourg and France, and premièred a new work with soloists from the Scottish Chamber Orchestra. In addition, Annemarie teaches privately and is in demand as a tutor on residential recorder courses across the UK. She also works as a translator for international sheet-music publisher Hal Leonard and has been involved in the editing and translating of CD liner notes for groups such as Flanders Recorder Quartet and I Flautisti. [www.annemarieklein.com](http://www.annemarieklein.com)

**Eric Thomas** is a lutenist based in Edinburgh. He studied music at Edinburgh University, dividing his time between performance, composition and musicology, and gained a BMus (Hons) degree. He went on to pursue his interest in early music completing an MMus in Historically Informed Performance Practice, with the aid of a Carnegie-Cameron postgraduate bursary, jointly at The University of Glasgow and the Royal Conservatoire of Scotland, under the supervision of John Butt, receiving lute tuition from Jamie Akers. Eric continued his studies at the Conservatorium van Amsterdam, studying lute and theorbo with Fred Jacobs, and also attended the Urbino Early Music Festival to study with Paul O'Dette and Dartington International Summer School for lessons with David Miller. Eric is currently a PhD candidate at the University of Huddersfield, under the supervision of Elizabeth Kenny and Laurie Stras, researching the role of improvisation in early 16th century Italian lute music. Eric has played with the Kellie Consort, The Brewery Band, and has appeared in concert with Dame Emma Kirkby, as well appearing regularly with recorder player Annemarie Klein as part of Musica Mundana and recently founding The Spinacino Consort to explore music related to his research. Eric was selected in 2018 to be a part of the Britten-Pears baroque orchestra conducted by Christian Curnyn.

For the academic year 2018-19, **Tom Wilkinson** holds the position of Teaching Fellow in Performance at the University of Edinburgh. In 2019, he will return to the role that he has held since 2009, that of University Organist and Director of Chapel Choirs at the University of St Andrews. Born in 1985, he studied at St Mary's Music School, Edinburgh, and was subsequently Organ Scholar of Truro Cathedral, Cornwall. In 2004 he took up the Organ Scholarship at The Queen's College, Oxford, and graduated with first-class honours in Music in 2007. In the same year, Tom took the Fellowship Diploma of the Royal College of Organists. From 2008-9 he held the position of Assistant Director of Music at Chelmsford Cathedral. Tom holds a Master's degree in Early Keyboard Performance, with distinction, from the University of Edinburgh, and is engaged in PhD study on the music of J. S. Bach under the supervision of Professor John Butt. He is known as a fine exponent of contemporary music, having premiered music by James MacMillan and performed as concerto soloist with Scotland's Red Note Ensemble. In 2015 Tom founded the Kellie Consort, which exists to provide pre-professional training and performance opportunities for young musicians with a connection to Scotland.

Information about the history of the annual Reid Memorial concert and details of Concerts at the University of Edinburgh since 1841 are available on the Reid Concerts database at [www.reidconcerts.music.ed.ac.uk](http://www.reidconcerts.music.ed.ac.uk)